

BALLROOM DANCEMAGAZINE

JULY 1960 25 CENTS



In this issue:
MAYNARD FERGUSON
ON JAZZ FOR DANCING;
CONTESTS FOR
YOUNGSTERS

COVER SPOTLIGHT ON
CLIFF AND LEE ISAAC
SAN FRANCISCO FAVORITES AT
BLANKENSHIP GRAND BALL
Photos: Ted Streshinsky



Ruth Harrison and Alex Fisher

Photo: By Jack Mitchell

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BALLROOM FOR SIXTH GRADERS?

Carrol B. Johnson, a distinguished California educator who recently retired as Principal of Jefferson Elementary School in Berkeley, established 6th Grade ballroom classes as a special experiment. Here are his views on this controversial subject:

Should sixth grade boys and girls have some ballroom dancing before going to Junior High School? This has been a question which parents and educators have discussed for some time. We all know that one person's opinion will not settle the problem, but it might start some thinking.

When the question of ballroom dancing was first presented to me, I was opposed to the idea and gave sanction to the program on an experimental basis. The dancing instruction under an excellent teacher worked out well, and I wish to present some of the values which resulted.

My objections at first were based on the thought that adults are often prone to force children into adult situations before they are ready for them and thereby rob them of the childhood period which is or should be the most relaxed and wonderful time of life.

Unfortunately, there is a small group of parents who are overly ambitious for their children in a social way. They think a boy becomes a man when he is thrust into a tuxedo or that a girl "has arrived" when she gets her first date and wears a formal. These people want ballroom dancing in any fashion and at any price.

But, seriously, the large percentage of parents want to do what is best for their children, and I am thinking of them as I write these comments.

Unless dancing instruction includes the social graces and amenities as an integral part of the lessons, I would be opposed. With the right kind of teaching, ballroom dancing can do a great deal for children. It helps to remove that silliness often present when boys and girls of this age mingle. It brings them together in a natural way. It is wholesome fun and gives vent to their unbounding energies. It teaches courtesy in a natural way, a characteristic often lacking at this age. In short, it is the manner in which the dancing is taught that makes it good or bad for children. The right kind of teacher is aware of the child who is shy or apt to be left out and, by a method of frequent partner changing, sees that every child is included. Thus, little cliques are prevented, and the whole lessons becomes a democratic process. There is probably no better mixer than dancing taught in the right way.

It is important for the children to dress up for the instruction period. Youngsters act pretty much as they are dressed. Jeans and pedal pushers are appropriate for a picnic but certainly not for ballroom dancing. This may seem obvious but, unless these high standards are set, there will be a few who will appear dressed for a "rowdy-dowdy" time. I know from experience. Every lesson should be treated as if it were a party.

Many Junior High School students have told me how much their sixth grade dancing helped them bridge the social gap from elementary school to their new situation. In fact, many have said that it did more to get them into a happy group situation than any other single thing. These are a few of the reasons causing me to change my mind about the value of ballroom dancing for children in the year prior to their teens.

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GRAND BALL IN CALIFORNIA



Above, top:

At auditorium mike, Berkeley teacher Gladys Blankenship opens the show by calling out performers for Grand March.

Directly above:

A confident twosome on parade before dancing a Latin novelty number.



*At End-of-Season, Young Ballroom
Students Show Their Dancing Skill*

BY DONALD DUNCAN

Opposite page:

*In general dancing after the show, the
young people relaxed and "had a ball"
—many with parents as partners.*



Above:

*A floor full of spinning dancers in a
lively demonstration of Swing.*

Opposite page:

*Guests artists from Imogene Woodruff's
classes on the Peninsula stopped the show
with a rousing Charleston production.*

PHOTOS: TED STRESHINSKY

From coast to coast during the past two months America's dancing youth has been on parade, in thousands and thousands of end-of-the-season ballroom demonstrations. On these pages we bring you some glimpses of just one such event. In the accompanying photos it can be seen that a student ballroom program can be truly an act of faith. This is the moment when the instructor proudly presents to the world his or her young people and the results of their season's work together. And it is the moment when the pupils—just as proudly—rise to the occasion to show their best dancing form—and behavior.

The spectacle of several hundred youngsters "delivering the goods" with wholesome poise and calm assurance makes one suspect that the school-age set, despite dire predictions of calamity, might just turn out all right after all. And it is the moment when it is dramatically evident that responsible and

imaginative ballroom training is playing an invaluable part in bringing about that happy *dénouement*.

The occasion we have chosen as representative of the school performance season is Gladys Blankenship's Grand Ball, held May 14 in the enormous Municipal Auditorium in Richmond, Calif. Mrs. Blankenship, whose studio is in Berkeley, also has classes in the schools of several other East Bay Communities—Albany, El Cerrito, Richmond, El Sobrante and Rodeo.

This first Grand Ball was an almost rash experiment. Her impulse to brave a program of such scale was, she tells us, initially inspired by a visit to the large Medalist Ball held each year in the Long Beach Municipal Auditorium by Derrall and Chloe Call's Fine Arts Center. Northern California teachers, Mrs. Blankenship felt strongly, must be en-

(Over)

GRAND BALL (Continued)

couraged to stage similar showings to dramatize to the public the benefits of fine ballroom dancing for the young.

In her community Mrs. Blankenship is not exempt from the typical teacher's trials and tribulations of keeping a plan on the track. Every school youngster is beset with extracurricular distractions—from virus epidemics to sports events—which make the outcome of a ballroom project maddeningly unpredictable. At one point she found herself saying, "Please, God, send me enough children to make a Grand March!"

But she needn't have been that concerned. At show time there was a turn-out of well over 300 pupils; the Grand March was indeed grand; and the experiment was off to a stirring start. After an opening Tennessee

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Left, above:
On the sidelines, Imogene Woodruff and one of her "Roaring Twenties" dancers.



Left:
Popular team Diane & Ted Wayne in a "Poetry in Motion" dance, choreographed by San Francisco teacher William D'Albrow.

Below:
Bonnie McClung & Andy Beu, Woodruff students, in a stylish, junior-sized Samba.



Above:

L to R, some of those assisting at the Blankenship Grand Ball: Lee Isaak, Helene Schlickler, Faye Paredes, Viola Saisi, Larry Mamberteri, Mario Saisi, Cliff Isaak, Barbara Keith, Tito Paredes. All except Mrs. Keith, who presented student awards, are members of Terpsichoreans, who were featured in a Foxtrot formation. In show but not in photo, Dixie & Howard Clair—he's President of Terps. (See also cover for perf. by the Isaaks.)



PHENOMENAL TRUMPET STYLIST TALKS ABOUT DANCE MUSIC

Maynard Ferguson Providing Link
Between "Intellectual" and "Danceable" Jazz

BY ROBERT C. BECKMAN

Trumpet virtuoso Maynard Ferguson, in his efforts to rekindle the flame of the big band era and bring people out on the dance floors again, has come up with a band unique in presentation, yet dedicated to definite musical values. Its huge successes in recent engagements at the Ritz Ballroom in Bridgeport, Conn., Annapolis, M.I.T. and various other colleges and ballrooms throughout the country, testify to the band's mass appeal. No strictly-oriented jazz or dance band of the past decade has offered a type of music so captivating—to young and old alike—as has Ferguson's band, whose "listenable" and "danceable" jazz music is setting a new trend.

Until now, jazz has been classified as a form of chamber music keyed purely to esthetic appreciation. The attitude of the jazz musician was to communicate to his audience through improvised music, played with a rhythmically sterile harmonic and melodic concept, arrived at through an overly prevalent intellectual approach. Naturally, no thought was given to maintaining a danceable rhythm, for this was not the purpose of the so-called "intellectual" jazz. Conversely, little heed was given the jazz idiom by the ballroom dancer, for obviously this was not his vehicle. However, in Maynard Ferguson we have a new type of jazz musician—one who is musically stimulated as much by the dancers as they are by his music.

Not only is Maynard Ferguson the youngest bandleader in the country, (he's 32 years old), but he is the most phenomenal trumpet virtuoso in the history of the music business. To quote *Downbeat Magazine*, "Ferguson today is a trumpeter of such astonishing technical prowess that there is really no parallel for him, unless you go back to the early 19th Century and consider the case of Paganini." The music critic of the *NY Herald Tribune* said, "Mr. Ferguson either has a lip of rock, or else he uses a mouthpiece with a bore the size of a sipping straw. Such sounds as he produced are nowhere in the trumpet register: how he made them is a secret he alone knows." Not only does he "hit" notes that have been previously reserved for the upper stratospheric range of the violin, but he plays in that register with a melodic fluency that is staggering. It can readily be seen that an instrumentalist of this calibre, with his ability to generate such tremendous excitement, is making this band succeed



where others have failed.

A couple of weeks ago we paid a visit to Ferguson at his tastefully furnished NYC apartment. For the readers of *Ballroom Dance Magazine* he gave some choice comments on his success and the band business as a whole. "About twenty years ago," said Ferguson, "someone got the idea that there should be a separation between dance bands and jazz bands—and both idioms have suffered ever since. There's no reason why the elements of jazz and dance music can't blend together very nicely. On the road, we usually set up a program of about four hours of dance music plus a two-hour jazz concert; then we conclude the evening with dance music. I've found that the jazz numbers we play and the dance numbers we play often overlap musically. We could substitute a dance piece for

one of our concert jazz pieces and no one would know the difference.

"Our dance music primarily consists of Foxtrots, Lindys, an occasional "Madison," and once in a while a Cha Cha. We don't stress our Latin book too much, for we've found that when we play Foxtrots and Lindys the dance floor is always crowded, but as soon as we play the dances that not everyone knows the steps to, the dance floor begins to thin out. After four hours of dancing, most people would like to rest a while, so at that time we introduce our concert jazz pieces. The audience is usually more anxious to listen to us after being indoctrinated to our music through dancing than they would be if we tried to spring a concert on them immediately. This is why we work out the

(Continued on Page 24)



"BIG MOMENT" CONTEST

*Young People Shine in Match Held by
NYC Chapter of Dance Masters of America*

Above:

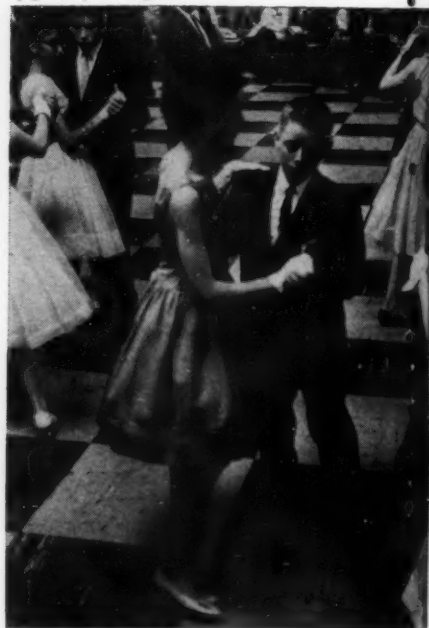
*Sun Room of NYC's Hotel Edison was
filled all day with dancing couples.*

Below, left:

Winners report to desk for certificates.

Below:

*A couple taking care to execute a school
figure just right.*





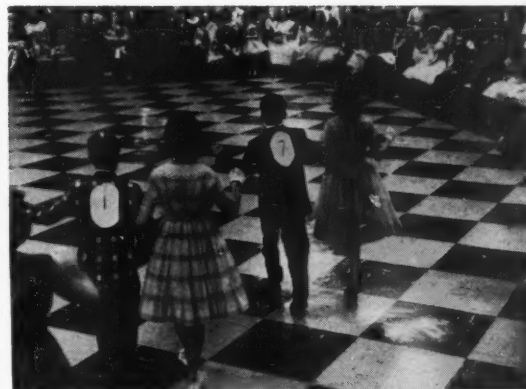
PHOTOS: ROBERT PAVLIK

Left:
Nice styling in a Lindy figure.

Right, top to bottom:
Between contests, a group of Lois McDonald pupils entertain with a Cha Cha formation.

The youngest contestants display awards.

Did we win? Listening intently for results from judges.



A superb example is being set for teacher clubs by the NYC Chapter of Dance Masters of America. For the second year this organization has staged a large-scale inter-studio ballroom competition for young pupils of chapter members. The occasions have been most attractive presentations, and they have given interest in pre-teen and teen-age ballroom work a powerful stimulus; there was no mistaking that young participants were aware of the honor of being chosen for the finals.

This year's contest was an all-day affair, on Sunday, May 15, in the Sun Room of NYC's Hotel Edison, and it was heartwarming to behold. There had been clockwork planning by the organizers, and the groups of contestants showed both commendable decorum and high enthusiasm as they filed in and out of the room, as they sat to watch the events, or as they went on the dance floor for their turns in the spotlight. Order of the day was for party dresses and white gloves for the young ladies, and white shirts, dark ties and jackets for their partners.

To make preparation feasible and to simplify the problem of judging, the chapter's contest committee consulted with participating teachers to set up specific School Figures to which one division of the contests would be restricted. A parallel set of competitions in the same dances was held in "anything goes" Free Style. (It was felt that in another year a sharper distinction will have to be made between good ballroom dancing and exhibition-type work in the Free Style section.) Rules did not require "all-or-nothing" parti-

cipation. Pupils were permitted to compete in all events, or only in those for which they were prepared.

The agreed-upon School Figures were: *Foxtrot*—Fwd and Bwd Basic, Conversation Step, Sway Step—Swing, Rock Turns, Box Step; *Waltz*—Lt Box Turn, Hesitation Steps, Progressive Waltz, Spiral—Old Grapevine; *Cha Cha*—Basic fwd and bwd, Cross over Break—trng on 4th one after starting to lt, Chase, Sweetheart Break; *Jitterbug* — Dbl Basic Lindy, Back—Away, Arch and Loop, Chg Hand Break, Tuck-in Turn; *Rumba*—Lt Box Turn, Yale Break, Under Arm Turn with Cuban Walk; *Tango*—Fwd Closed Basic, Diag Basic—parallel, Conversation Basic, Back Rock—lt back slow, rt fwd slow, fwd, side, together.

Chairman of the project was Lois McDonald, Sec'y-Treas. of the NYC DMA Chapter. The finals brought a turn-out of some 250 youngsters from four states (including finalists from a similar contest held in Boston by the New England Chapter of DMA). Contestants came from the studios of Sis Anagnostis, Yonkers, N.Y.; Lillian Rutherford Norton, White Plains, N.Y.; Lucille Dubas, Long Beach, N.Y.; James Smith, Staten Island, N.Y.; Frances Laverty, Higganum, Conn.; Ruth Feeley, So. Yarmouth, Mass., and Miss McDonald, Fair Haven, N.J.

Judges were Ake A Bloomquist, visiting from Helsinki, where he is Pres. of the Finnish Dance Assn.; Harold Halliday, Andy Pellegrino, James Whitton, Josephine Butler, Jerry

(Continued on Page 24)

"MY NAME ITH THETHELIA"

Richard Carr Pendleton Finds Romance

at Miss Dorothy's Dancing Class

By JOSEPHINE DASKAM BACON*

"I will not go to that old dancing-school again, and I tell you that I won't, and I won't. And I won't!"

"Now, Dick, don't begin that all over again. It's so silly of you. You've got to go."

"Why?"

"Because it's the thing to do."

"Why?"

"Because you must learn to dance."

"Why?"

"Every nice boy learns."

"Why?"

"That will do, Richard. Go and find your pumps. Now, get right up from the floor, and if you scratch the Morris chair I shall speak to your father. Aren't you ashamed of yourself? Get right up—you must expect to be hurt, if you pull so. Come, Richard! Now, stop crying—a great boy like you! I am sorry I hurt your elbow, but you know very well you aren't crying for that at all. Come along!"

His sister flitted by the door in an engaging *déshabillé*, her accordion-pleated skirt held carefully from the floor, her hair in two glistening blue-knotted pigtails. A trail of rose-scented soap floated through the hall.

"Hurry up, Dick, or we'll be late," she called back sweetly, secure in the knowledge that if such virtuous accents maddened him still further, no one could blame her. His rage justified her faith.

"Oh, you shut up, will you!" he snarled.

She looked meek, and listened to his deprivation of dessert for the rest of the week with an air of love for the sinner and hatred for the sin that deceived even her older sister, who was dressing her.

A desperately patient monologue from the next room indicated the course of events there.

"Your necktie is on the bed. No, I don't know where the blue one is—it doesn't matter; that is just as good. Yes, it is. No, you can not. You will have to wear one. Because no one ever goes without. I don't know why."

"Many a boy would be thankful and glad to have silk stockings. Nonsense—your legs are warm enough. I don't believe you. Now, Richard, how perfectly ridiculous! There is no left and right to stockings. You have no time to change. Shoes are a different thing."

* Excerpt from "The Little God and Dicky," one of the stories in "The Madness of Philip and Other Tales of Childhood," D. Appleton & Co., NYC, 1910, Reprinted courtesy Appleton-Century-Crofts, Inc., NYC.

Well, hurry up, then. Because they are made so, I suppose. I don't know why.

"Brush it more on that side—no, you can't go to the barber's. You went last week. It looks perfectly well. I cut it? Why, I don't know how to trim hair. Anyway, there isn't time now. It will have to do. Stop your scowling, for goodness sake, Dick. Have you a handkerchief? It makes no difference, you must carry one. You ought to want to use it. Well, you should. Yes, they always do, whether they have colds or not. I don't know why."

"Your Golden Text! The idea! No, you cannot. You can learn that Sunday before church. This is not the time to learn Golden Texts. I never saw such a child. Now take your pumps and find the plush bag. Why not? Put them right in with Ruth's. That's what the bag was made for. Well, how do you want to carry them? Why, I never heard of anything so silly! You will knot the strings. I don't care if they do carry skates that way—skates are not slippers. You'd lose them. Very well, then, only hurry up. I should think you'd be ashamed to have them dangling around your neck that way. Because people never do carry them so. I don't know why."

"Now, here's your coat. Well, I can't help it. You have no time to hunt for them. Put your hands in your pockets—it's not far. And mind you don't run for Ruth every time. You don't take any pains with her, and you hustle her about, Miss Dorothy says. Take another little girl. Yes, you must. I shall speak to your father if you answer me in that way, Richard. Men don't dance with their sisters. Because they don't. I don't know why."

He slammed the door till the piazza shook, and strode along beside his scandalized sister, the pumps flopping noisily on his shoulders. She tripped along contentedly—she liked to go. The personality capable of extracting pleasure from the hour before them baffled his comprehension, and he scowled fiercely at her, rubbing his silk stockings together at every step, to enjoy the strange smooth sensation thus produced. This gave him a bow-legged gait that distressed his sister beyond words.

"I think you might stop. Everybody's looking at you! Please stop, Dick Pendleton; you're a mean old thing. I should think you'd be ashamed to carry your slippers that way. If you jump in that wet place and spatter me I shall tell papa—you will care, when I

tell him, just the same! You're just as bad as you can be, I shan't speak with you today!"

She pursed up her lips and maintained a determined silence. He rubbed his legs together with renewed emphasis. Acquaintances met them and passed, unconscious of anything but the sweet picture of a sister and a brother and a plush bag going daintily and dutifully to dancing-school; but his heart was hot at the injustice of the world and the hypocritical cant of girls, and her thoughts were busy with her indictment of him before the family tribunal—she hoped he would be sent to bed. Life is full and running over with just such rosy deceptions.

He jumped over the threshold of the long room and aimed his cap at the head of a boy he knew, who was standing on one foot to put on a slipper. This destroyed his friend's balance, and a cheerful scuffle followed. Life assumed a more hopeful aspect. In the other dressing-room his sister had fluttered into a whispering, giggling, many-colored throng; buzzing and clucking with the rest, she adjusted her slippers, and perked out her bows, her braids quivering with sociability.

A shrill whistle called them out in two crowding bunches to the polished floor.

Hoping against hope, he clung to the beautiful thought that Miss Dorothy would be sick, that she missed her train—but no! there she was, with her shiny high-heeled slippers, her pink skirt that pulled out like a fan, and her silver whistle on a chain. The little clicking castanets that rang out so sharply were in her hand beyond a doubt.

"Ready, children! Spread out. Take your lines. First position. Now!"

The large man at the piano, who always looked half asleep, thundered out the first bars of the latest waltz, and the business began.

Their eyes were fixed solemnly on Miss Dorothy's pointed shoes. They slipped and slid and crossed their legs and arched their pudgy insteps; the boys breathed hard over their gleaming collars. On the right side of the hall thirty hands held out their diminutive skirts at an alluring angle. On the left, neat black legs pattered diligently through mystic evolutions.

The chords rolled out slower, with dramatic pauses between; sharp clicks of the castanets rang through the hall; a line of toes rose gradually towards the horizontal, whirled more or less steadily about, crossed behind,

bent low, bowed, and with a flutter of skirts resumed the first position.

A little breeze of laughing admiration circled the row of mothers and aunts.

"Isn't that too cunning! Just like a little ballet! Aren't they graceful, really, now!"

"One, two, three! One, two, three! Slide slide, cross; one, two, three!"

There are those who find pleasure in the aimless intricacy of the dance; self-respecting men even have known voluntarily to frequent assemblies devoted to this nerve-racking attitudinizing futility. Among such, however, you shall seek in vain in future years for Richard Carr Pendleton.

"One, two, three! Reverse, two, three!" If you want your heels clipped, step back inadvertently, into Master Pendleton's domain. No matter how pure your purpose, you will illustrate the inevitable doom of the transgressor against nature's immutable limitations; you will be severely nipped. And it will be just—he is triumphantly following the rules.

The whistle shrilled.

"Ready for the two-step, children!"

A mild tolerance grew on him. If dancing must be, better the two-step than anything else. It is not an alluring dance, your two-step; it does not require temperament. Any one with a firm intention of keeping the time and a strong arm can drag a girl through it very acceptably. It was Dicky's custom to hurl himself at the colored bunch nearest him, seize a Sabine, so to speak, and plunge into the dance. He had his eye on Louise Hetherington, a large, plump girl, with a tremendous braid of hair. She was a size to big for the class, but everybody liked to dance with her, for she knew how, and piloted her diminutive partners with great skill. But she had been snapped up by the six-year-old Harold, and was even now guiding his infant steps around the hall.

Dicky skirted the row of mothers and aunts cautiously. Heaven send Miss Dorothy was not looking at him! She seemed to have eyes in the back of her head, that woman.

"Oh, look! Did you ever see anything so sweet!" said somebody. Involuntarily he turned. There in a corner, all by herself, a little girl was gravely performing a dance. He stared at her curiously. For the first time, free from all personal connection with them, he discovered that those motions were pretty.

She was ethereally slender, brown eyes, brown hair, brown skinned. A little fluffy white dress spread fan-shaped above her knees; her ankles were bird-like. The foot on which she poised seemed hardly to rest on the ground; the other, pointed outward, hovered easily—now here, now there. Her eyes were serious, her hair hung loose. She swayed lightly; one little gloved hand held out her skirt, the other marked the time. Her performance was an apotheosis of the two-step: that metronomic dance would not have recognized itself under her treatment.

Dicky admired. But the admiration of his sex is notoriously fatal to the art that attracts it. He advanced and bowed jerkily, grasped one of the loops of her sash in the back, stamped gently for a moment to get the time, and the artist sank into the partner, the pirouette grew coarse to sympathize with clay.

"Don't they do it well, though! See those little things near the door!" he caught as they went by, and his heart swelled with pride.

"What's your name?" he asked abruptly after the dance.

"Thethelia," she lisped, and shook her hair over her cheek. She was very shy.

"Mine's Richard Carr Pendleton. My father's a lawyer. What's yours?"

"I—I don't know!" she gasped, obviously considering flight.

He chuckled delightedly. Was ever such engaging idiocy? She didn't know. Well, well!

"Pooh!" he said grandly, "I guess you know. Don't you really?"

She looked hopelessly at her fan, and shook her head. Suddenly a light dawned in her big eyes.

"Maybe I know," she murmured. "I gueth I know. He-he'th a really thtate!"

"A really state? That isn't anything—nothing at all. A really state? he frowned at her judicially. Her lip quivered: she turned and ran away.

"Here, come back!" he called, but she was gone.

"Ready for the cotillion, children!" Miss Dorothy, her arms full of long colored ribbons, was upon him.

There was a rumbling chord from the piano, a mad rush for the head of the line. A rosy blonde, with big, china-blue eyes, dragged her protesting sailor-suited partner to the front, and glared triumphantly at the roly-poly couple behind her. They stared at each other desperately—they had their dreams of precedence—and suddenly, as the robbers stood far apart and swung their arms carelessly high, the roly-poly couple crouched down, slipped between them, and emerged at the head of the procession.

The march began. Dicky, linked to a tomboy in white duck, who whistled the march correctly as she swung along, had fought for a place behind his late partner, and as they clambered into adjacent chairs he nudged her violently, and whispered, "I'm goin to choose you!"

She smiled shyly.

"All right," she said.

Miss Dorothy approached with the favors. A violent hissing and snapping of fingers burst out from the line. They wriggled on their chairs. Miss Dorothy paused, threateningly.

"Perhaps we had better not have any cotillion," she said sternly. "If I hear another hiss—" There was a dead silence.

Dicky sat primly, looking at the ceiling. As he had expected, a broad violet streamer

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fell in his lap. He leaped to the floor, seized Cecelia by her skirt, hustled the tomboy, as in duty bound, within the purple leash, and beckoned to the next girl in the row. They arranged themselves three abreast, and he drove them, to the inspiring two-step, across the room, in line with two other drivers similarly equipped. On the return trip they were confronted by three bands of prancing little boys, perilously realistic in their interpretation of the pretty figure, and as they met in the middle, with a scramble of adjustment, the steeds paired off neatly, and the flushed drivers, more or less entangled in their long ribbons, accomplished an ultimate two-step.

"Now you choose me," he commanded, as they scrambled into the chairs. Again she smiled, again she hid her cheek with her hair.

"All right," she said again.

In vain Louisa Hetherington made signs to him; in vain the rosy blonde snapped her fingers—he was blind and deaf. He slipped into the broad blue ribbon she held out to him at arm's length, and cantered cheerfully before her, her slave forever. How lightly she floated on behind him! Not like that tomboy Frances, who clucked at her team as if they were horses, and nearly ran them down; nor like that silly, fat, yellow-curved Gladys, who

(Continued on Page 14)

JOROPO

*National Dance of Venezuela
Tailored to Ballroom Taste*

BY DOROTHEA DURYEA OHL

"Hear you're doing a thing called *Joropo* (pronounced Ho-ROPE-o) "at the Corso Cabaret. What is *Joropo*, Victor?"

"*Joropo*" is a dance from Venezuela, very similar to "*Bambuco*."

"Fine! Now tell me, what's *Bambuco*?"

"*Bambuco*? That's practically the same as the *Pasillo*."

"All right—so what's the *Pasillo*?"

That's easy! *Pasillo* is the closest thing there is to *Joropo*!"

Before finding out what, exactly, *Joropo* is, who is this answer-man, Victor Wilson? He and his wife, Cathy, are currently conducting the Thursday Champagne Hours at the Corso Cabaret, a pleasant place to go dancing (with food and drink, too) up on 86th St., in Manhattan's Yorkville. The Corso has of late been specializing in the presentation and demonstration of something new, different, interesting in the world of ballroom.

Victor Wilson is well known in dancing and entertainment circles. His older sisters introduced him to dancing and taught him how when he was 12 years old.

"The kids would gather," Vic told us, "after school work was done, especially in the long winter afternoons, in Rochester, N.Y., to play games and turn on the victrola and dance. I thought it was great," grinned Vic, "until I went to my first school dance and discovered that my sisters had taught me to follow — and a fella should lead!"

After getting that one point straight, Vic went on to do a lot of dancing. In fact, he and a mathematical expert-friend have figured that, since the age of 14, he has racked up enough mileage on the ballroom floor to dance three and a half times around the Earth! He is often described as having "the fastest feet in the business;" and petite Cathy is right up there with him. On the dance floor the two move as one.

They have been partners for eight years. Before their marriage, Cathy lived in the Bronx and Vic, almost as far from there as possible within NYC limits, in Queens. "What a long haul," said Vic. "After the show, take Cathy home to the Bronx, then ride myself home to Queens. It got so bad that when I'd meet someone I hadn't seen in a while and he asked where I'd been keeping myself, I'd answer, 'in the subways!'"



Well-known dancers Cathy and Victor Wilson demonstrate and teach *Joropo* Thurs. nights at NYC's Corso Cabaret.

I was growing old in the subways!"

But Vic didn't grow old in the subways—he married the girl!

"My first dancing job," reports Vic, "was at the 1939 World's Fair. Wonder if I can get my old job back for the 1964 World's Fair? What a lay-off—1939-1964!"

Actually, Vic doesn't lay off much. After the World's Fair, he joined the Army and spent five years in the 101st Airborne Division. As a sergeant in the 502nd Parachute Infantry Regiment he literally danced on air when, in making a jump, he was caught in an updraft. Momentarily the force of the updraft equalled the downward pull of the earth's gravity. For a few moments, dangling there from his chute, he danced madly and happily in space, a couple hundred feet up in the air—to the vast edification of the observers below. But he did more serious parachuting, too, jumping into combat in Normandy the night before D-Day, into the Battle of the Bulge, etc. His comments on parachute jumping, especially into combat: "It's non-habit forming!"

His opinion of what the Army can do for a man: "I weighed 104 pounds when I enlisted and, when I was discharged five years later, I weighed 109—the Army made a man of me!"

Vic still has the youthful build of a jockey, which in fact, he was once. He broke in horses for the stable which gave *Man O' War* and others thoroughbreds to the racing world. He's an avid painter of some skill, sculptor and dance gown creator (for his wife). He writes comedy material for night club acts and TV (he used to be a comedian himself.) He also likes to cook.

His dancing career has taken him to many hotels, night, beach and country clubs, and his talents include a first rate M.C. ability. He and Cathy have been faculty members of practically every leading dance teacher organization in the USA, for Vic's teaching speciality is instructing teachers and professionals, for whom he also does choreography and sets routines.

At the Corso, he serves as M.C., does exhibition numbers with Cathy, demonstrates and teaches the *Joropo* (both dance with competitors in contests) and, when the show is over, he even manages to work in a few just-for-fun dances. (I certainly enjoyed my *Joropo* with him! The orchestra plays several *Joropo* numbers during the evening.)

When Vic invited me to visit the Corso with my spouse, and the invitation was cordially echoed by the Corso management, we paid a return visit to its upstairs locale.

(See Ballroom USA, Dance Mag., Aug. '59, for our account of *Ba-Ba-Ré* at the Corso.) Michael Sterling, publicity man for the establishment, joined us at our table. A professional dancer himself, Mr. Sterling also made one of his early appearances at the 1939 World's Fair. Young Michael, made up to look like a Latin and billed under a Spanish-flavored *nom de théâtre*, danced at the Cuban Village—an Irish Cuban!

Sterling's enthusiasm for dancing continues, and he has a quite knowledgeable command of music and the Spanish language. Thus, his interest aroused in Joropo by Vic's presentation of it, he researched the subject and came up with some interesting information on it.

Joropo music is written in $\frac{3}{4}$ time (it's not a waltz) with a $\frac{6}{8}$ accompaniment, plus a contra beat. The *guira* ("scratch-it") gourd carries this contra beat, and the maracas accompaniment equals $\frac{6}{8}$. As to the origin of its name, there are several theories. Venezuela has a Joropo Palm (probably derived from an Indian word) around which the dance was perhaps done in May Pole fashion. Another authority thinks that maybe a musical instrument was made from Joropo Palm wood and the dance was named after its accompanying instrument. Then, a theory has it that a learned Spaniard borrowed from the Greek language to coin a new name for the then new dance, combining the Greek word roots for *dance* and *Europe*.

Not matter what its origin, however, persisting Venezuelan folklore has Joropo as the result of So. American Indian music meeting dances set within the framework of European waltz and Mazurka, imports which at one time were popular with the upper classes in Venezuela.

While Joropo is considered the national dance of Venezuela, it appears on the music and dance menu of many other Latin American countries. Those contemplating South American cruises might well enjoy the dancing even more if armed with some foreknowledge of Joropo. But one needs travel no further than a local post office to order music to practice it.

Both Columbia and RCA Victor have large listings of Joropo records in their So. American catalogues, purchasable in the USA. One of the most famous is *Alma Llanera* (*Soul of the Plains*), RCA Victor #82237 (Southern Music Publishing Co., 1619 Broadway, NYC, complete orchestration, \$1.25). NYC's Spanish Music Center and the Colony Record Shop carry *Alma Llanera*, SMC—Pro Arte #45-1309

Brae de Huff (Ballroom Dance Mag., April, '60) teaches Joropo in Venezuela and told me a lot about it when he was here last summer. While his teaching of it down there must stick close to the authentic version, Vic Wilson's version is somewhat tailored to appeal to USA citizens, though it

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retains its original flavor. When Mr. de Huff visits us again, we can ask him about the way he presents Joropo. In the meantime, here is a version which I have seen and which I like dancing.

Joropo music is written in $\frac{3}{4}$ time, but with a contra-beat syncopation. Musically, it is nearer to the Mazurka in character than it is to the more familiar (to Ballroom-ers) regulation Waltz. The basic step is called a *Valsaio*; and is, in fact, a Waltz step in form but *not* in count. Here, as a basis for comparison, is a Waltz Box given first, as it is applied to that long-time favor-

ite on the dance floor, the Waltz; and then as it appears in that newcomer to our American dancing public, the Joropo:

ABBREVIATIONS USED

&—musical count of "and"; bwd—backward; CPos—Closed Position; ct—count; diag—diagonal (ly); fig—figure; fwd—forward; LF—left foot; LOD—Line of Direction, or Line of Dance; lt—left (used except when designating foot; left foot is abbreviated LF); OLPos—Outside Left Position; ORPos—Outside Right Position; RF—right foot; rt—right (used except when designating foot; right foot is abbreviated RF); swd—sideward.

(Continued on Page 21)

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THETHELIA (cont'd from p. 11)

bubbled with laughter and hung back on the satin reins until her team nearly fell over. Cecelia swam like thistledown in their wake, and slipped the ribbon over their heads with all the effect of a scarf dance.

"That will do for today," said Miss Dorothy, gathering up the ribbons, and they surged into the dressing-rooms, to be buttoned up and pulled out of draughts and trundled home.

She was swathed carefully in a wadded silk jacket, and then enveloped in a hooded Mother Hubbard cloak; she looked like an angelic brownie. Dicky ran up to her as a woman led her out to a coupé at the curb, and tugged at the ribbon of her cloak.

"Where do you live? Say, where do you?" he demanded.

Her hair was under the hood, but she hid her face behind the woman.

"I—I don't know," she said softly. The woman laughed.

"Why, yes, you do, Cissy," she reproved. "Tell him directly now."

She put one tiny finger in her mouth.

"I—I guess I live on Chethnut Threet," she called as the door slammed and shut her in.

His sister amicably offered him half the plush bag to carry, and opened a running criticism of the afternoon.

"Did you ever see anybody act like that Franny Leach? She's awfully rough. Miss Dorothy spoke to her twice—wasn't that dreadful? What made you dance all the time with Cissy Weston? She's an awful baby—a regular 'fraidecat.' We girls tease her just as easy—do you like her?"

She's the prettiest one there!" he said.

His sister stared at him.

"Why, Dick Pendleton, she is not! She's so little—she's not half so pretty as Agnes, or—or lots of the girls. She's such a baby. She puts her finger in her mouth if anybody says anything at all. If you ask her a single thing she does like this: 'I don't know, I don't know!'"

She smiled scornfully. Did he not know how she did it. Had he not seen that adorable finger, those appealing eyes?

"And she can't talk plain! She lisps—truly she does!"

Heavens! Was ever a girl so thickheaded as that sister of his! Brains, technical knowledge, experience of the world, these he had never looked to find in her; but perceptions, feminine intuitions—were they lacking, too?

Poor deluded sex! What shall emancipation, what shall higher education profit you that cannot even now discern what charm has entangled your brothers and husbands?

"She puts her finger in her mouth! She can't talk plain!" Alas, my sisters, it was Helen's finger that toppled over Troy, and Diane de Poitiers stammered!

He listened calmly to his sister's account of his infatuation and its causelessness.

"Why, she's a nice little girl," said his

aunt, smiling, "but, really, she can't be called exactly pretty. There is something rather attractive about her eyes."

In this wise may Mark Anthony's aunt have dismissed the very Serpent of the old Nile herself!

"I should like," he said to his mother the next day, "to go and see her."

"Well, you can go with me to-morrow, perhaps, when I call on Mrs. Weston," she assented.

"What? Why, of course not! Men don't go calling in pumps. Your best shoes will do. Are you crazy? A straw hat in February! You will wear your middy cap. Now don't argue the matter, Richard, or you can't go at all."

Seated opposite her on a hassock, their mothers chatting across the room, his assurance withered away. There was nothing whatever to say, he said it, adequately perhaps, but with a sense of deepening embarrassment. She took refuge behind her hair, and they stared uncomfortably at each other.

"And he has never condescended to have anything to do with little girls before, so we are much impressed."

Oh, why did not the hassock yawn beneath him and swallow him up! To discuss him as though he were a piece of furniture! Laugh away! The crackling of thorns under a pot . . .

Day before yesterday he had been so easily *grand seigneur*, so tolerantly charmed: to-day he wished he had not come. Why didn't she speak? If only they were out of doors; in a room with pictures and cushions a man is at such a disadvantage.

"If you'll come over to my house, I'll show you the biggest rat-hole you ever saw—it's in the stable!" he said desperately . . .

SPOT NEWS

Our May cover couple, Ruth Harrison & Alex Fisher, are in the season-opening show, beginning July 8, at the Sporting Club in Monte Carlo, then go on to an engagement opening Aug. 3 at the Lido Excelsior in Venice.

Teeny Wilson (Mrs. Wilma Louise Ritchie), known to millions of television viewers as Arthur Murray's partner in his video teaching series, died in NYC June 6. Associated with the Murray orgn. for 20 years, she had been a teacher and a champagne hour performer.

Stamford, Conn., teacher Bill DeFormato was scheduled to be featured on ABC-TV's *I've Got a Secret* June 14

'58 Harvest Moon Ball winners Christa Ehrnsberger & Joe Mehegan are presenting champagne hour contests and perfs. Fri. nights at Manhattan's Corso Cabaret. Continuing in that popular Yorkville dancing spot are the Thurs. night Joropo sessions with Vic & Cathy Wilson. (See p. 12)

INT'L COUNCIL OF BALLROOM DANCING

Secretary Tells History and Workings of Ballroom World's "United Nations" Organization

By A. H. FRANKS

In several European countries competition dancing has been for many years a highly organized affair. In England, Denmark, Holland and Germany particularly, many big international events are organized at frequent intervals.

Relationships between these various countries have also grown with remarkable rapidity. Perhaps the firmest bond is that between England and Denmark, for ever since 1934 the Danes have invited an English amateur team practically every year to compete against a Danish team in Copenhagen. The Danes are able quite easily to fill their very great K. B. Halle for this annual match.

Since the war Germany, largely through its great amateur groups, has been able to organize impressive international competitions with perhaps ten or twelve countries represented, and all the competitors and judges having their fares and full expenses paid by the organizers.

This drift across the frontiers led to a demand for some kind of international organization. Largely through the enthusiasm of Mr. Alex Moore, who has done more than any other single individual for the promotion of international goodwill in ballroom dancing, the Official Board of Ballroom Dancing set up a small committee to go into the question of the formation of some kind of international organization. As a result invitations were circulated in June 1950 to a number of professional organizations, all of which were known to be representative of their various countries, and in September of that same year a meeting was held in Edinburgh.

At that meeting tremendous enthusiasm was expressed and the International Council of Ballroom Dancing was duly founded with Philip J. S. Richardson as President and myself as Honorary Secretary. Despite the difficulties of travel, the International Council during the next few years held on an average of two meetings a year in various European cities, including London, Copenhagen, Amsterdam, The Hague, Brussels and Paris. Gradually a set of rules and conditions were developed for international competitions, and ways and means for promoting international interests.

Although the Council was of necessity chiefly concerned with European affairs, other countries such as Australia, South Africa, Indonesia and even Japan took up membership, either as founder members or at an early stage in the International Council's development, for these countries found that the rules of the council were of some

value to them. Further, it gave these distant countries firm contact with Europe, and particularly England, which has of course been the pioneer in that kind of dancing which you in America call International Style.

Before the foundation of the Council there were in one year as many as four so-called world championships. None of these events was either representative or run with a definite set of rules. At the outset therefore the Council decided that there should be no world championships at all for a few years, so that the obloquy which then attached to the title could be lived down. In 1958, however, an English commercial organization, Mecca Dancing Limited, which runs a number of large public dance halls, applied for permission to run a World Championship. Several meetings of the Council were held to discuss the matter and eventually permission was granted.

The first official World Championships, in both amateur and professional sections, were held in London in 1959. The events were run over eight dances, with a champion for each separate dance and an overall world champion. This method, and the arrangement whereby each country was called upon to pay the travelling expenses, but not for the

(continued on page 18)



HELSINKI CHA CHA: Ake A. Blomquist, Pres. of the Finnish Dance Teacher Assn. surveyed USA-style dancing during a May visit to NYC studios. His "Latin" partner in this photo is Miss Raili Kempainen.

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The winners: NYC dancers Constance Mohr & John Sheppard. On platform, top left, Barney & Pam Cruickshank (Mrs. Cruickshank was M.C.). Far right: Toronto teacher Fred Sexton, Chairman of Adjudicators.

U.S.A. TEAM WINS CANADIAN CHAMPIONSHIP (OPEN)

*Sheppard & Mohr Take First Place in
Ontario Dance Teachers' Assn. Match*

By DON F. BYRNES

ODTA Championship winners, L to R: Harry & Audrey Fitzgerald (2nd); Frank & Betty McKie (3rd); Ken & Ivy Baxter (winners of 1-dance contest); Constance Mohr & John Sheppard (1st); (behind Sheppard & Mohr) Burt & Gladys Hanna (4th); John Allan & Mollie (5th); Ron & Alice Harkin (6th).



As a USA teacher taking a first look-see at Canadian contests, this reporter found the 1960 Open Canadian Amateur Dancing Championship a brilliant and exciting event. It had a surprise (and heartily applauded) ending when first place went to a couple from the USA! The contest, presented by the Ontario Dance Teachers Assn. May 30 at the War Amps Hall in Toronto was a sell-out, with many turned away at the door. The event was taped for TV by the Canadian Broadcasting Commission.

Dance contests are as much sporting events as figure skating, swimming, etc. They are highly competitive and the dancing is standardized—making it possible for the adjudicators to know what to look for, and for the competitors to know what points they are being judged on. The musical background, the beautiful gowns, the lighting effects, the formal atmosphere add the element of glamour.

For the opening number the entire field of entrants, 20 couples, danced at one time. The elaborate net and sequin gowns, no two the same color, made a glittering, colorful picture. With this number of competitors, two heats were required for each of the 4 standard dances: Waltz, Foxtrot, Tango and Quickstep. From the semi-finals 10 couples were chosen for the finals, in which couples were rated first to sixth.

A significant "first" was the fact that the event, held on the USA's Memorial Day, made it convenient for couples from this country to accept the ODTA's invitation to enter the lists. Canadian teachers said this was the most exciting and the closest final they had seen in Canada in many a day. Competitors were sorry to see the trophy leave Canada and are determined to win it back in 1961. Nevertheless, the final results were popular — not one spectator or competitor voiced disapproval. However, I am sure that this was due to good sportsmanship; there were bound to be some differences of opinion, since some of the decisions were close.

The amended skating system of judging was used. Fred Sexton was chairman of the adjudicators, who included Don Byrnes, Lance Van Dyke, Ian Milne & Alex Desandro. Scrutineers were Nellie Sexton & John Williams. (Jim Clelland was listed as an adjudicator but withdrew in favor of Mr. Desandro of NYC.) A wonderful job of emceeing was done by Pam Cruickshank.

During the evening there was a well-received demonstration of old time dancing by Harry D. Stretton & Ailsa Philips. Another very interesting event was the One Dance Novice Trophy contest. This was open to all the couples who had danced in the championship but had not been passed to the semi-finals. In this, Ken & Ivy Baxter of Toronto took 1st place, and Joseph & Doris McLean of Tarrytown, NY, took 2nd. It was interesting to note how much better the

USA couples danced in this event than they had in the Championship rounds. Apparently they were more relaxed and had settled down.

7 couples from the USA entered. They were: Joseph & Doris McLean (Tarrytown, NY), Lou Augustyniak & Julia Zoba (NYC), Leon Da Silva & Carol Vogel (B'klyn), John Sheppard & Constance Mohr (NYC); Charles & Evelyn Press (Forest Hills, NYC), Irvine Silverman & Marie Cassell (N.J.), Heinz & Inge Reinecke (NYC).

In the fast-paced program judges were allowed only 2 courses of Waltz and 3 courses of the other dances to decide each heat. 1st place went to the well-known NYC couple John Sheppard & Constance Mohr; 2nd, Harry & Audrey Fitzgerald (Hamilton, Ont.); 3rd, Frank & Betty McKie (Toronto); 4th, Burt & Gladys Hanna (Guelph, Ont.); 5th, John Allan & Mollie (St. Catharines, Ont.); 6th, Ron & Alice Harkin (Scarborough, Ont.). It is interesting to note that three of the judges were from Toronto and two from NYC—and only one Toronto couple placed. Last year's winners, Jack & Chris Bullock of Toronto, presented the trophy to the 1960 winners.

The excitement started in the first heat of the first dance, with the spectators calling out numbers as encouragement to their favorite couples and applauding well executed amalgamations by all couples. This enthusiasm became so infectious that by the time the finals were on one could hardly hear the music. Cheering was as much for the American couples as for the Canadians. In fact, there was a general feeling that their inclusion added enormously to the overall excitement.

This was the Ontario Dance Teachers Assn's 2nd Championship—but the first time the USA has been represented in a Championship held in Canada.

The evening included a presentation of bronze, silver and gold medals to both youngsters and adults who had passed their examinations. Presentation was made by the gracious Mona Desandro.

Most of the USA visitors arrived on Sunday and were invited by the ODTA to a party hosted by Jim and Marg Clelland at their Toronto studio. This hospitality did a great deal to encourage and relax the USA competitors, some of whom were apprehensive about competing in Int'l Style with more experienced contestants. All the USA couples gave a good accounting of themselves, though it must be admitted they do have a need for more competition experience.

I would also like to point out that, although the ODTA is a small "all-ballroom" organization, I was hired to lecture for them in the afternoon, all expenses paid.

ROBERTSONS TAKE FIRST PLACE IN CANADIAN CHAMPIONSHIP (CLOSED)

*5th Annual Competition of Canadian
Dance Teachers Assn. Biggest Yet*

By ERIC HODGKINSON

In spite of the date, Friday, May 13, saw the most exciting and spectacular Canadian Amateur Ballroom Dancing Championship yet held. In 5 short years the Canadian Dance Teachers Assn., sponsors of the event, has proved that quality is the essence of success. Before a near-capacity crowd (and a large TV crew) in Toronto's Palace Pier Ballroom, history was made for ballroom dancing in Canada.

There was a record entry of 21 couples, and from the very first round the onlookers created an atmosphere of excitement with almost continuous cheering. Standard of dancing was again an improvement over previous years, being particularly noticeable among former lesser lights. The orchestra

the Championships will be an annual TV event.

Results, about which there were few criticisms, were close: 1st, Alex & Margaret Robertson (Hamilton, Ont.); 2nd, Harold & Jean Mather (Shearwater, NS); 3rd, Harry & Audrey Fitzgerald (Hamilton); 4th, Peter & Phyllis Radcliffe (Dartmouth, NS); 5th, Frank & Betty McKie (Toronto); 6th, Burt & Gladys Hanna (Guelph, Ont.).

In addition to the competition we saw for the first time in Toronto Australian stars Roy & June Mavor, 1958 British Professional Exhibition Champions and 1957 West Australian Champions. They gave a delightful demonstration climaxed by an Exhibition Waltz. Another superb demonstration — of



Winners at Toronto's Palace Pier Ballroom: L to R, Harry & Audrey Fitzgerald (3rd); Margaret & Alex Robertson (1st); Jean & Harold Mather (2nd).

of Frank Bogart played delightful and strict-tempo music. Many bands are vying for the honor of playing at competitions, and the steady improvement of dance music is greatly assisting the cause of Int'l Style. Owing to the heavy entry, the 1st round was split into 2 heats, during which competitors danced the "Standard Four" (Waltz, Foxtrot, Quickstep, Tango). 12 couples were passed to the semi-finals, and from these 6 to the finals. For the latter 2 rounds Viennese Waltz was added.

Adding further excitement was the fact that the event was televised by the Canadian Broadcasting Commission. The CBC later advised us that this was one of their finest shows, and it is virtually certain that

Samba, Cha Cha & Charleston—was given by that stalwart and favorite Basil Valvasori, and his new partner, Joyda Parry.

On the large Board of Adjudicators, which had Gunter Buchta as chairman, were the Mavors, Valvasori & Parry, A. Mathieson, J. Aitken, Mrs. I. Buchta, Miss E. Jones, Mrs. D. Aitken, John Cluff. Scrutineers were G. Robertson and Miss J. E. Burns. Eddie Luther was M.C.

As a result of the nation-wide TV publicity, several ballroom operators have requested the CDTA to organize competitions—and there is now a definite contest fever in Canada. This is a tribute to CDTA members and their persistent efforts in the face of tremendous hardships.

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STARDUSTERS: Grace V. Hansen's Starduster Dance Club, one of three ballroom groups she teaches at the Northwestern Suburban YMCA in Des Plaines, Illinois.

INT'L COUNCIL (Cont'd from Pg. 15)

accommodation, of its representatives, did not appeal to several countries, and this year, when the events were held in Germany, the organizer undertook to pay the travelling expenses of all representatives from European countries and for non-European countries up to a distance of 1,000 kilometres.

In the World Professional Championship, held in Berlin in May, it was decided there should be an overall champion, a Latin-American champion and a Standard section champion. This method has again encountered disapproval, the majority of British professionals maintaining that there should not yet be an overall title, but only separate Standard and Latin-American titles. Next year, when the events again come to England, as Mecca Dancing have the right to run them every other year, there are likely to be other changes.

Many critics of world championships are making capital out of what they refer to as the "vacillation", both of the Council and of the various organizers. Supporters of the event, on the other hand, argue that for such important international competitions there must for the first few years be a certain amount of latitude and experimentation. Conditions vary considerably in different countries, and the difficulties cannot be imagined until one has participated in a long session of a well attended Council meeting.

Although I naturally speak as an interested person, there is no doubt whatever in my mind that the Council has accomplished work of tremendous value. This opinion is perhaps substantiated by the fact that there is now no duplication of big international titles, and relationships between the various member countries have been considerably improved.

There remains a great deal of work to be done and many obstacles to be surmounted. Almost as much patience, perseverance and determination are called for in the representatives of each country as at meetings of the United Nations Security Council. But with an unswerving belief in the value of good international relationships in dancing all the difficulties are slowly being overcome. When the U.S.A. through the United States Ballroom Council, applied for and was duly elected to membership, all members of the Council expressed great satisfaction, for it is felt throughout Europe that international relationships must be incomplete and indeed, insecure, until the full co-operation and participation of the U.S.A. is assured. **END**

SPOT NEWS

CONTESTS AT WALDORF, NO LESS!

Dance Educators of America has announced a "first"—a two-part amateur ballroom competition which will be part of their summer convention. In the Grand Ballroom of the Hotel Waldorf-Astoria in NYC, as a highlight of the President's Ball on Sunday eve., July

17, they will present two separate contests open to amateurs from the USA, from Canada—from anywhere. Contest No. 1 will be in Int'l Style Waltz and Quickstep. Contest No. 2 will be in Harvest Moon Style Rumba and Foxtrot. Competitors may enter either or both events, and there will be a separate 1st place DEA trophy for each contest.

The U.S. Ballroom Council Contest Committee is cooperating in setting up rules and approving judges. Info and entry blanks: Dance Educators of America, 46-31 193rd St., Flushing 58, N. Y.

SEPT. 27 FOR HARVEST MOON

Contestants, start getting ready. The NY Daily News Welfare Assn. informs us that the finals of the 1960 Harvest Moon Ball will be Tues., Sept 27, at Madison Square Garden. No drastic changes seem to be in view. "Main event" dances will again be Foxtrot, Viennese Waltz, Rumba & Tango, and winners in these categories will compete for the All-Around Championship. There will be special contests in Polka and Jitterbug.

STUDIO CONTESTS

Don Byrnes and Alice Swanson have set up a new award, the Camille Trophy, named in honor of Camille Barbera, coach of many Harvest Moon Ball winners. The 1st annual competition, in Harvest Moon-style Tango and Viennese Waltz, was held at the Byrnes & Swanson Studio in B'klyn May 21. Winners were William & Yolanda Santamaria of Laurelton, NY. Their names have been engraved on the large trophy and they were presented with a smaller replica. A couple winning 3 years in succession will be given permanent custody of the trophy. Judges were Jacqueline Boggio, Joe Mehegan and Jon Gregory, all former HMB All-Around champions.

Alex Desandro has set Sun., Oct. 9, for his 2nd annual Open Amateur Championship—this year in Quickstep, Waltz, Foxtrot, Tango & Rumba. Mr. Desandro extends an invitation to Canadian dancers to participate and points out that the date coincides with Canada's Thanksgiving week-end. The fact that the May 30 Championship of the Ontario Dance Teachers Assn. was held on Memorial Day week-end made it possible for 6 USA couples to enter the Toronto event.

STRICTEMPO BALLROOM RECORDS

Finding great favor among teachers of Int'l Style dancing and their students is the line of PYE Strictempo Records from Scotland. This selection of 45 rpm discs offers attractive ballroom tunes by the John Warren Strictempo Orchestra. Mr. Warren has first-hand knowledge of the dancers' needs, having had many years' experience as a teacher and as a dancer who has won championships. These are truly "strict" in tempi, conforming to what has been established by the British Official Board of Ballroom Dancing. They

are most bright. The metronome beat at the beginning of each disc is helpful in teaching. They can be enthusiastically recommended. Further info: Strictempo, Ltd., 285 Bath St., Glasgow C. 2, Scotland. *H.W.R.*
HERE AND THERE

The Damon Runyon Cancer Fund benefited from the Region One Trophy Ball of the Fred Astaire Dance Studios, which drew 700 to the Starlight Roof of the Waldorf-Astoria in NYC on May 13. Participating were Astaire studios in (Pa.) Allentown, Philadelphia, Wilkes-Barre; (N.J.) Asbury Park, Atlantic City, E. Orange, Elizabeth, Jersey City, Ridgewood, Trenton; (Conn.) New Haven, Hartford; (Mass.) Springfield; (N.Y.) Albany, Binghamton, Mt. Vernon, New Rochelle, White Plains and the Park East, Radio City, Bronx and Jamaica studios of NYC... Incidentally, Gil LaBlanca has been appointed Nat'l Sales Dir. of the Astaire orgn.

Alex Moore writes from London that two American teachers took special training this summer at his studio and have successfully passed exams to become Associates of the Imperial Society of Teachers of Dancing. They are Mrs. Virginia Grosse of Dobbs Ferry, NY, and Mrs. Alice Nowichi of NYC.

The *Ted Steele Dance Party* of WNTA-TV, NYC, goes "on the road" June 13-Sept. 17, beginning with a June 13-25 origination from Palisades Park, N. J. Subsequent telecasts will be done from Playland, Rye, NY, Coney Island, and the new Freedomland Park in the Bronx. The show goes into a new time spot week nights, 10-11. The Sat program remains 9-10:30 PM.



Dear Don:

It is a great compliment to have you ask for a picture of the newly blondeed, for *Ballroom Dance Magazine*. So far we have received over 10,000 letters from viewers, commenting on my new hair coloring. We have discovered that not only gentlemen—but ladies, too—prefer blondes.

One man wrote, "What's wrong with a new landscape around an old house?" Another man wrote, "You can't turn old mutton to new lamb." The remark I remember best is Arthur's; he said, "It looks fine from the back."

Best wishes,
Kathryn

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OFF-BEAT

*News and Views of Records
For Ballroom Dancers & Teachers*

BY BOB BAGAR

Last month we reported on Capitol's 5 excellent albums of Arthur Murray dance selections. The fact that the recordings co's are finding it advantageous to tie in with the chain schools means that dance records are in greater supply—a situation we hope will continue. RCA-Victor has a series of 3 Murray albums, too. And in Victor's Camden line there are some Fred Astaire Studio LP's.

First, let's consider RCA-Victor's *Arthur Murray Music for Dancing* discs. Here is a trio of albums, well documented rhythmically, which are styled for dancing, but which

provide good listening as well. The 12 selections in each case are given rich orchestral treatment by a full complement of the Murray Orchestra under Ray Carter. Most are in the slow or medium vein—easy tempos for the dancer to navigate. Carter's deliberate baton brings easily discernible, rather than embroidered, rhythms. His forthright style stresses a clearly defined dance beat.

LMP 2152 has *Rumba Fantasy*, a slow mood piece with a complex arrangement, but the dance beat holds; *El Baion*, a slow, light buoyant melodic Samba; *Red Petticoats*, a pleasing Hugo Winterhalter slow Tango arrangement; *Tequila*, a medium Mambo which won't send the experts, but it's adequate to get anyone else out of their easy chairs; *Vem Vem*, a medium emphatic Merengue sans characteristic rolling drum, with a bass emphasis which doesn't intrude on the melody; *Chivirico*, a medium Mambo in which the brass is noteworthy; *Midnight Tango* (medium), another good Winterhalter arrangement; *Dansero*, a medium Rumba with fine flute, maracas, electric guitar and piano, plus a claves rhythm providing background excitement; *Bandelero*, a medium, sprightly Merengue in which rhythm is unmistakable and piano touches outstanding; *(La La) Colette* (medium), a whiz-bang Samba treatment for a spirited no. with a martial air; *Olé, Guapa*, sort of a "tambourine Tango," which doesn't sustain listening interest—but OK for just dancing. *Speak Up Mambo* (medium) has some orchestral frills to liven up this Al Castellanos ditty, but somehow things never really got started.

LPM 2155 is all Cha Cha. Selections have been capably rendered in the Cha Cha idiom—most notably *Rico Vacilon* and *Ay! Que Frio*. *Miserlou* is something of a letdown. In 3 others a chorus lends an engaging assist. Especially amusing is *Arthur, You Should Smile More*, a catchy tune with a tailored lyric which may get somewhere on its own as a pop single.

LPM 2154 is an album of good, danceable Foxtrots of diversified vintage. The pronounced rhythms never overstep the melody in these smooth, tasteful arrangements in a variety of tempos. This disc is a bonanza for those on the lookout for Foxtrots which do not stint on feeling and do not overlook the importance of a well-defined rhythm base.

Switching now from Murray to Astaire, *American Waltzes*, the most recent Fred Astaire Dance Studio release (RCA Camden CAL 557) features a variety of "American" waltzes—meaning of the slow and medium variety. Viennese Waltz is, properly, considered in a class by itself and left for another occasion. We are assured that the music has been "dance tested" in the Astaire Studios. With the album comes the offer of a free lesson and an illustrated booklet

prepared by the Astaire Park East Studio in NYC on "How to Dance the American Waltz." The selections are, for the most part, given relaxed, almost casual treatment. By all accounts the stand-out is *The Alaskan Waltz*. Piano and guitar blend nicely in this inviting melody. END

COMING:

Interviews with Lawrence Welk, Buddy Morrow, Sal Salvador, Tony Abbott.

Gala 50th Anniversary of Sweet's Ballroom in Oakland, Calif.

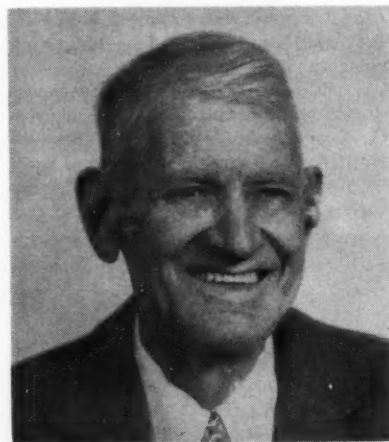
Picture Story on the Ballroom Arts Festival in Albuquerque

A "How To" on Roseland-Style Foxtrot

"Flashbacks" of Ballroom Dances of Another Era

A Profile on the Aruthur Murray's Eastern Dance Director

GOING STRONG



"I have found that dancing for me is the fountain of youth," says Harry Edington, who is going on 75, and who is setting a record for faithful attendance at Harry A. Roberts' La Fiesta Ballroom in Kansas City. This popular dancing establishment functions Wednesdays, Fridays, Saturdays and Sundays, and during the past four years the irrepressible Edington has failed to show up only twice!

"For good health, both mental and physical," says Harry, "I have made it a point—since I retired several years ago—NOT to stay at home and get stiff and draggy and start feeling sorry for myself. Nor do I sit all the time ruining my eyesight watching a glaring, jumping light. In my time I have known so many people who gave up, and now they are all gone. Except me—and I'm having a real ball!"

Harry has come also to La Fiesta's dance classes, and his favorite rhythms are Jitterbug and West Coast Swing.

JOROPO (Continued from Page 13)

Waltz Box, (Waltz-Style)	Waltz Box, (Joropo Style)
Fwd LF 1	Fwd LF 1; hold 2
Swd RF 2	Swd RF &
Close LF 3	Close LF 3
Meas. 1	
Bwd RF 1	Bwd RF 1; hold 2
Swd LF 2	Swd LF &
Close RF 3	Close RF 3
Meas. 1	

The action of the feet in a Joropo Basic bears a distinct resemblance to the manner in which they move in a Samba step, with very small swd movements and longer fwd and bwd steps. As is customary in Samba, many will prefer to use the ball of the foot (instead of the whole foot) when stepping swd (the "&" ct). Unlike the Samba, where the Basic is frequently danced with an incomplete close, in a Joropo Basic the close is always a true close, with the inner edge of one foot practically touching the inner edge of the other. In style it is spirited, vivacious, as is Samba, but with a smooth lilt all its own which distinguishes it from the Samba "bounce." Relaxed knees throughout.

Most of the subsequent combinations follow the pattern of a repetitive movement for six measures, then a "Step Stop" (accent on the Stop) on the 7th meas. and a hold on the 8th to complete the eight-measure phrase. The Step Stop on the seventh measure, followed by the hold on the eighth, makes it possible for either partner to "false-foot" (use the same foot twice in succession, rather than the usual normal alternation) with ease; when the immediately following combination calls for both partners to use the same foot at the same time, rather than the Girl's right foot moving when the Man's left foot does, as is customary. Now here is—

Victor Wilson's JOROPO

Valsaio:	The Joropo Basic
Fwd Valsaio	Cts. Bwd Valsaio
Fwd LF	1,2 Bwd RF
Swd RF, Close LF & 3	Swd LF, Close RF
And the same with the other foot.	

Step Stop

Step on LF, then RF (feet close together) on the first two beats of the meas., and hold for the third beat (or same with other foot). It is, in effect, two stamp steps, with the accent on the second; usually the weight is transferred to each foot in turn, but the second "stamp" may be done without a transfer of weight when the progress of the dance calls for use of the same foot twice in succession.

Description for Man; Girl counterpart unless otherwise stated.

1. Left Turn—8 measures
6 Valsaios (Fwd LF, Bwd RF), turning left in place (not travel turns; Joropo is a spot dance).

Step Stop LF, RF
Hold

6 meas.
1 meas.
1 meas.

2. Zapateo: Alternating Left and Right Outside Positions.

(Girl's steps identical with Man's throughout.)

6 Zapateos, like this:

Cross LF diag fwd into OLPos, leading Girl to use same foot at same time

Step in place RF, return to CPos

(Girl: Same)

Step in place LF, prepare to assume

ORPos (Girl: Same)

Cross RF diag fwd into ORPos

(Girl: Same)

Step in place LF, return to CPos

(Girl: Same)

Step in place RF, prepare to assume

ORPos (Girl: Same)

Repeat preceding 2 measures (2 Zapateos)

twice more (finish in CPos), making

6 Zapateos in all

Cts
1
2
3
1
2
3
8 meas.

Step Stop LF, RF (Girl: Same)
Hold; and release contact

1 meas.
1 meas.
8 meas.

3. Voltar Espalda con Espalda (Similar to Do-se-Do — back-to-back — from Square Dancing)

Girl's steps identical with Man's throughout.

Partners facing one another with arms akimbo (Man with back of hands at waist in back), 4 Valsaios in Square Dance Do-se-Do pattern, like this:

1 Valsaio fwd LF (Girl: Same), passing rt shoulder-to-rt shoulder, turning ¼ lt.

1 Valsaio bwd RF, turning ¼ lt (again face) partner, partners have now exchanged places) (Girl: Same)

1 Valsaio fwd LF (Girl: Same), passing rt shoulder-to-rt shoulder, turning ¼ lt.

1 Valsaio bwd RF turning ¼ lt (again face) partner; as at start of fig.) (Girl: Same).

4 meas.

2 swd Valsaios (LF and RF) like this:

Swd LF (Girl: Same)

Cross RF (ball of foot) in back

(Girl: Same)

Step in place LF (Girl: Same)

Cts
1,2
&
3

Swd RF (Girl: Same)

1,2


Cross LF (ball of foot) in back

&

(Girl: Same)

Step in place RF (Girl: Same)

3
2 meas.



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Step Stop LF, RF (Girl: Same) 1 meas.
Hold; and assume CPos 1 meas.

8 meas.

4 Valsaios con Valentia (CPos to start)
(Girl dance counterpart for first 4 meas.)

4 Valsaios (Fwd LF, Bwd RF), making a
¾ turn lt (Man finish facing wall) 4 meas.

Moving swd in LOD (Man leading Girl Thru
the Arch)

MAN:

Swd LF (foot turning out) and strike rt
heel against lt heel (Ct. 1,2); Hold (Ct 3).

Swd RF, small (do not turn foot out) and
strike lt heel against rt heel (Ct 1,2); Hold
(Ct 3)

Repeat preceding 2 meas.

GIRL:

4 progressive turns (limited swd progress)
Under the Arch (upraised, clasped hands)

using 4 Valsaios, starting RF Fwd.

4 meas.

8 meas.

Note: For variety, all CPos Valsaio turns
may be reversed, and Zapateo time doubled.
For the advanced dancer, combinations of
single and double time Zapateos are possible,
leading to eventual syncopation.

P.S. DDO can bear witness to the re-
lationship of Joropo-to-Bambuco-to-Pasillo-to-
Joropo. Some years ago, through the kind
offices of the then Consul General of Colom-
bia, she learned the Pasillo (national dance
of Colombia). Some time later, under the
auspices of a South American group (to
whom the dance was native), she learned
the Bambuco and discovered that its basic
movement was twin to that of the Pasillo.
Now along comes Joropo—and lo and behold,
along comes the same type of Basic! END

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SPOT NEWS

MIDWEST BALLROOM NOTES

Jim Lounsbury of WBKB in Chicago, who has a weekly *Record Hop* Sat. afternoons, reports that the TV show is "as healthy as ever and shows no signs of dying out." Increasing each week are his teen-age *Record Hop* dances off the air; there are now 6 of these within a 100-mile radius of the Windy City. Regular locations include Maduras Danceland, Whiting, Ind.; Shadowland Ballroom, St. Joe, Mich.; Crystal Ballroom, Bass Lake, Ind. Jim says that some of the most successful Hops are in ballrooms that were crowded 20 and 30 years ago but which have been virtually idle lately. "We have no trouble with discipline," he says, "as we insist on strong supervision, with immediate elimination of any trouble makers. It's still preponderantly Rock 'n' Roll and Cha Cha, with ballads showing a bit more strength than in the past few years." Added features are dance contests, beauty contests, silhouette dances, novelty line numbers, and interviews with recording stars.



YOU GUESSED IT—"THE MADISON": Jim Lounsbury (2nd from L), disc jockey for "Record Hop" on Chicago's ABC-TV station, WBKB, leads his teen-age guests in the popular novelty dance. The Columbia and Amy recordings of "The Madison" have been best sellers for nearly 3 months. (See Midwest Notes.)

Betty Daly, of the Daly Studio of Dance in Mundelein and Libertyville, Ill., adds to the program of ballet, tap modern and ballroom, special courses in "Charm" under Betty Page, who with her husband also teaches ballroom in the Daly studio. Miss Daly, whose classes range from 5th through 8th grades, also teaches in Lake Bluff and Lake Forest, Ill.

Muriel Mills of Arlington Heights, Ill., also has classes in Wayside, Wheeling, River Forest and Palatine, Ill. — teen-agers and adults in large groups, and smaller adult groups in homes. She has made a big success of Adult Clubs of 100 couples in each club. Set up every May (and paid for in advance) is a Sept-through-May program of 20 two-hour instruction periods and 4 special dances. Committees are set up for membership, for preparation of a yearbook, for each special dance, etc. Club classes are divided into groups of 50, half taking beginning steps in one room, half more advanced work in another. Her teen-age classes compete in inter-city contests at the end of each season. This May the event was emceed by David Hull of the *Chicago Bandsatnd* TV show.

LOUISE EGE

NEW YORK SOCIETY PLANS

The NY Society of Teachers of Dancing, which has the distinction of being the only all-ballroom teacher orgn. in the USA, begins

its 1960-61 season of 8 monthly Sun. aft. sessions at NYC's Hotel Edison on Sept. 18. Incoming Pres. Dorothea Howell and Past Pres. Doris Weber Zea (now a director) met with the new Board May 17 to formulate plans. New program chairman is Joe Rechter, with Marilyn Becker and William Conway as co-chairmen. Val Escott will be in charge of the NYSTD's popular forums. Hopes are high that the Society can present more "firsts" like *The Madison*, which came along just in time this spring to add a filip to many ballroom "closings and recitals. Membership inquiries may be addressed to Amy Revere McCauley, 35 Central Ave., Demarest, NJ, and it is noted that there are no paid admission meetings for non-members.

NEXT MONTH—STAR BALL REPORT

Ballroom Dance Magazine's Consultant Helen Wicks Reid, now in Europe, next month brings a report on London's Star Ball and the Berlin World Championships. Mrs. Reid is attending the Congress of the Imperial Society of Teachers of Dancing and the "Special Week" of the Royal Academy of Dancing.

GUAPACHA; CHA CHA CHALLENGE

(GWA — pa-cha)

Installment VI from "A Textbook of Cuban Cha Cha and Mambo"

By DON BYRNES & ALICE SWANSON

GUAPACHA (GWA—pa-cha)

Guapacha is a dance of recent Cuban origin using Cha Cha as its basis, and being in reality a more syncopated Cha Cha, with the inclusion, among other things, of hesitations and complete stops. The hesitation and stops usually occur just before the forward or backward rocks of the basic Cha Cha pattern. The triple is danced on the musical count of "4 & 1", bringing the feet together on the musical count of "1"; hold count "2", and the small rock is on the musical count of "& 3".

The syncopation is reflected in the style by rise and fall. The fall is accomplished by doing the triple with bent knees on the count of 2. The hold on 2 allows for an extra kick or flourish if desired.

The music itself as compared with Cha Cha is faster and brighter.

GUAPACHA BASIC

LF, RF, LF, Bwd Bwd Close
(bend knees) 8 & 1
Straighten knees & swing RF Bwd 2
RF, LF Bwd Rock & 3
RF, LF, RF, Fwd Fwd Close
(bend knees) 4 & 5
Straighten knees & swing LF Bwd 6
LF, RF, Fwd Rock & 7
Description is for Gentleman; Lady counterpart except all swings of free feet are backward. Same styling and timing with Close on end of Triple may be applied to Cross Rocks and most Cha Cha Figures.

CHA CHA CHALLENGE

In Cha Cha Challenge Position there is no contact or lead. The rhythm pattern in Cha Cha is constant but in Challenge Position the individual may take liberties with the step pattern and use steps, points, turns, holds, swivels, etc. as long as he or she returns to the framework of the rhythm pattern on the correct foot and in step with partner.

STEP OVER

Left half Passing Basic 8&1,2,3
RF, LF, RF, Fwd Fwd Fwd Cha Cha
Cha 4&5
LF Cross in front 7
RF close 7
Repeat

CUT BACK

Left half Passing Basic 8&1,2,3
RF Cross in back 4
LF Fwd &
RF Cross in back 5
LF Tap IP &
LF, RF Fwd Rock 6,7
Repeat

CHA CHA CROSS AND TWO CROSS STEPS

Left half Passing Basic 8&1,2,3
RF Cross in front, LF SIP, RF SIP 4&5
LF Cross in front, RF Cross in front 6,7
Repeat

THREE—TWO AND ONE

Left half Passing Basic 8&1,2,3
RF Cross in front — Cha Cha Cha 4&5
LF Cross in front — Cha Cha Cha 6&7
RF Cross in front — Cha Cha Cha 8&1
LF, RF Fwd Rock with ½ turn Rt 2,3
LF, RF Fwd Rock with ½ turn Rt 4,5
LF, RF Fwd Rock 6,7
Repeat

ABOUT FACE

From complete Passing Basic 8&1,2,3,4&5,6,7
LF Close 8
RF Fwd &
LF SIP 1
RF Cross in back and ½ turn Rt 2
LF Swd 3
RF, LF, RF Fwd Fwd Fwd Cha Cha
Cha in ½ circle to complete 1 full turn Rt 4&1
LF, RF Fwd Rock 2,3
Repeat

SOFT SHOE — SEVEN STEP RHYTHM

Left half Passing Basic 8&1,2,3
RF Swd 4
LF, RF Bwd Rock &5
LF, RF Swd Rock &6
LF, RF Fwd Rock &7
Repeat

PUSH TURN — CHA CHA CHA

TURN AND REVERSE

Left half Passing Basic 8&1,2,3
RF, LF, RF Fwd Fwd Fwd Cha Cha
Cha 4&5
LF, RF Fwd Rock — ½ turn Rt 6,7
"PUSH TURN"
LF, RF, LF Cha Cha Cha — small
Fwd circle 1 full turn Rt 8&1
RF, LF Fwd Rock — ½ turn Lt 2,3
"PUSH TURN"
Right half Passing Basic 4&5,6,7
Repeat

CHASE SPIN

From complete Passing Basic 8 & 1,2,3,4&5,6,7
Cross Rock trng ½ Lt — end
back to partner 8&1,2,3
Turn ½ Rt, step on RF and spin
full turn Rt to face partner 4&5
LF, RF Fwd Rock 6,7

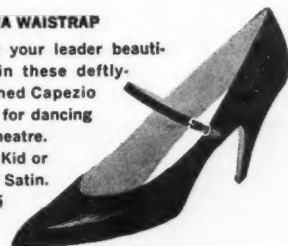
Next month — MAMBO

(Note: Last month's installment on Gold Standard Cha Cha should have been headed "Teaching Sequence." — Ed.)

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Two of the DMA judging panels: (top, L to R) Gene Navarre, Emroy Dawley, Jane Sayre, Janet Mortimer; (below, L to R) Lois McDonald (foreground), chairman of the event, Renee Hill, Joan Voorhees, Elsa Heilich Kempe, John Clancy.



Perrone, Rene Hill, Joan Voorhees, Elsa Heilich Kempe, John Clancy and Chris Vitucci & Nancy Bodle (Ted Steele "Dance Party" champs, who demonstrated a Lindy during this program). Also Gene Navarre, Emroy Dawley, Jane Sayre, Janet Mortimer.

Assisting on the competition committee were Maya Boleyn, Lucille Solof & Jeremiah Richards.

First place winners received trophies contributed by Art Teen Sportswear, Dance Masters of America, NYC Chapter & Nat'l Orgn., Danny Hctor (who also lent his records for the music), Elsa Heilich Kempe, Gene Navarre, Jeremiah Richards, H. W. Shaw and Ballroom Dance Magazine. Other winners received, DMA certificates.

The occasion was more than a competition—it was also a handsome show. Each age group entered in a Grand March, and between contests were floor show demonstrations. These were by pupils of Sis Anagnostis, Lois McDonald and James Smith.

FIRST PLACE WINNERS

1st—4th Grade—Elaine Thomas & Lloyd George (McDonald): Foxtrot (school figures & free style), Waltz (school figures), Cha Cha (school figures & free style); Mary Ellen

Cleary & Randy Anagnostis (Anagnostis): Waltz (free style), Tango (school figures); Debbi Carelli & Bobby Freeman (Anagnostis): Jitterbug (school figures); Sharon Warner & Bruce Zachar (Anagnostis): Jitterbug (free style).

5th—6th Grade—Barbara Roche & Jim Andrews (McDonald): Foxtrot (school figures); Eileen Nicholson & Peter Nicholson (Smith): Jitterbug (free style); Lesley Markman & Lyle Zuckerman (Anagnostis): Cha Cha (school figures); Lynn Jacob & Peter Johnson (McDonald): Cha Cha (free style); Linda Dubas & Errol Gold (Dubas): Rumba (school figures), Tango (school figures).

7th—8th Grade—Maureen Nicholson & Howard Ross (Smith): Foxtrot (school figures); Linda Pukki & Harold Seaver (Feeley): Foxtrot (free style), Tango (school figures); Carol Glaser & Richard Post (McDonald): Waltz (school figures & free style); Patty Murray & Wayne McDaniel (McDonald): Jitterbug (school figures); Wendy Wade Norton & Billy Burak (Norton): Jitterbug (free style); Carol Mannix & John Gold (Dubas): Cha Cha (school figures); Lynn Woglom & Tom Handy (McDonald): Cha Cha (free style); Linda Pukki & Michael Feeley (Feeley): Rumba (school figures).

High School (All students of James Smith)—Judy Kurpiel & Jack Ince: Foxtrot (school figures & free style), Waltz (school figures & free style); Annmarie Lamberti & John Foster: Jitterbug (school figures), Tango (school figures); Janet Kleine & Richard Otten: Jitterbug (free style), Cha Cha (school figures & free style); Lois Lombardi & Billy Hillner: Rumba (school figures). **END**

BLANKENSHIP (con't from p. 6)

Wig Walk circle mixer, the performers went on into demonstrations of Waltz, Rumba, Charleston, Cha Cha, Samba, Spanish Waltz, Calypso, Foxtrot, Tango and Swing—bringing vociferous cheering from the crowd of parents and other spectators in the balcony.

The Blankenship Grand Ball was another indication that California's ballroom dancing world is a remarkably cooperative one. Lending a hand as resoundingly applauded guest artists on the program was a group of Imogene Woodruff's pupils from Woodside. There from Los Angeles were Jeff Jeffries and his partner to coach a Blankenship group in a Precision Tango number. San Francisco teacher William D'Albrow and his wife were there—Mr. D'Albrow having choreographed a "Poetry in Motion" dance for his gifted protégés, Diane and Ted Wayne. The Terpsichoreans, that stalwart organization of California contest enthusiasts, contributed a Foxtrot demonstration. Cliff and Lee Isaak, well-known San Francisco competition team (pictured on the cover of this issue) appeared in a Tango and Int'l Style Waltz, the latter choreographed by S. F. teacher George Eliott.

Further aid came from a group of Mrs. Blankenship's adult pupils, who did their bit in Cha Cha. The Lake Merritt Chapter of the National Smooth Dancers pitched in to help with the ticket sale. And in the cheering section—many with groups of their pupils—were such teacher colleagues as Lodena Edgumbe, George Pring, Jo Buttitta, Kay Taylor, Frances Hatch Park, Alice Zwillinger, Mr. and Mrs. Raymond Anderson, Mercedes Fitzgerald, Arthur Burton, and Dorothy Honig.

What Mrs. Blankenship calls her "Persistence Awards" (certificates to those taking 10 lessons; award pins for 18-30 lessons; trophies for 36; larger trophies for 54; and an extra large trophy for one boy who racked up 72 lessons) were presented by San Jose teacher Barbara Keith (wife of *Dance Digest* Editor, Gordon Keith) and Imogene Woodruff.

Having danced and danced, in the formal part of the program, the young people then proceeded to do what most ballroom enthusiasts do—dance some more. The evening ended as a "family affair" as many parents paired off with their children in the general dancing to Joe Pallotta's Orchestra.

When all was over, Mrs. Blankenship learned that the Richmond authorities had decided she needed the service of a uniformed policeman. His professional services turned out to be superfluous—the perfect tribute.

END

FERGUSON (con't from p. 7)

program this way. I save most of my high register playing for this part of the evening and the part of our dance music program when we play ballads. I use it then usually as an introduction to a number and for the ending of a number; for example, the way I pace myself on my recording of *Hey, There*. I start the tune with some high note playing, then modulate to the middle register of the horn, and then finish in the high range. In this way, I try to give the people what they want to hear without getting in the



Outside NYC's Birdland, Ferguson and his wife wait for band's chartered bus.

MAYNARD FERGUSON RECORDS
(Roulette label)

FOR DANCING:

Swingin, My Way Through College, R-25058 (LP); *Maynard Ferguson Plays Jazz for Dancing*, R-5238 (LP); *Indiscreet/Yesterdays*, R-4084 (45 RPM); *Hey There/Let's Fall in Love*, R-4207 (45 RPM); *Doin' the Madison* (Parts 1 & 2), R-4250 (45 RPM).

FOR LISTENING:

A Message from Newport, R-52012 (LP); *A Message from Birdland*, R-52072 (LP).

Note: One of the first recordings in which Ferguson is presented as a featured soloist is Capitol's *Stan Kenton Presents* (T-248).

way of the dancer by becoming too startling."

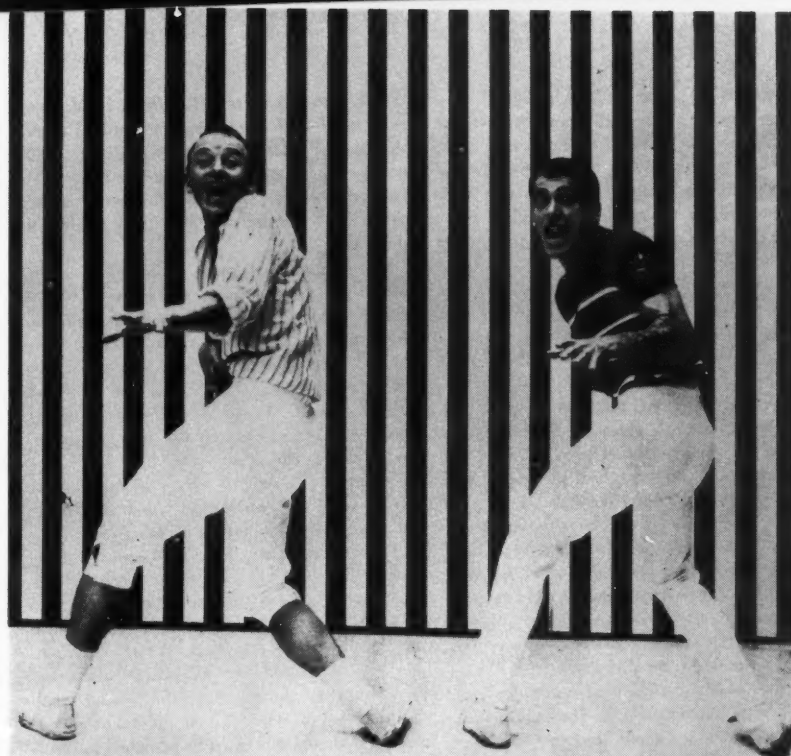
Ferguson has one simple test for the success of a good dance band. "The test of a good dance band is looking out on the dance floor from the bandstand. No matter how good the music is, if the people aren't dancing something must be wrong.

"If a band is going to play dance music, let it play dance music for the people who want to dance. The music we play is directed toward the majority of the people who enjoy dancing and who like good music, too. We don't play for those people who just want to stand by the bandstand, and on the other hand, we don't play for the people who like only tangos or only polkas—or for the professional ballroom dancer who wants to get out on the floor and show off fancy steps. This is not our forte. We play what we can play the best. For this reason the men in the band enjoy what they are playing and have a feeling of integrity toward the public and the music business. I know that our audience can sense this enthusiasm in our music, and I think it has contributed to our success.

"Speaking of integrity makes me recall something that happened a few years ago. A very popular jazz bandleader decided he was going to make a whole lot of money by starting a band that would be as commercial as "commercial" could be. He banded together a group of men, dressed them up in cowboy hats and boots, and started to tour the country. He instructed his men completely to forget about inhibitions and musical values, and do anything they thought would create excitement or entertain. (And don't forget, this was supposed to be a dance band). They jumped around the stage, played their horns while lying on their backs, told jokes, sang, shouted and produced general mayhem. But in spite of all this, or rather shall I say as a result of all this, the band was a complete bust. A band of this type was an insult to the public. Failure is inevitable when you throw all integrity out the window."

When asked about the revival of the big bands, Ferguson said, "If the young bandleaders themselves would show a little more courage, the business is there all right.

(over)



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FERGUSON (cont'd from p. 25)

"The trouble is they all want to have the best band in the world the minute they leave the rehearsal studio. So they hire only the best, and the best are elderly guys who have had their fill of the road. The thrill is gone, they are married and have families, and they're interested in steady work in the studios. So when you get such a band organized, you find you can't take it on the road because the guys won't go. What you have, in effect, is not even a territory band but a great local band."

When asked about the members of his band, he replied, "I place no limitations on the age of a musician. What I'm primarily interested in is how he handles his instrument. I'll audition anyone. But in my experience, I've found that the younger musicians of today have a much better musical education, are more flexible, and are generally more enthusiastic toward the band. I don't want the type of man who is going to sit in the section, figuring out how his salary is going to be distributed while he's taking his 32-bar chorus. I like to hire young, not-yet-recognized musicians. They work hard and aren't unhappy about the road life of a touring band, which is basically what my band is. Good morale is just as important a factor to good musicianship as anything else. I choose my members with this in mind and do my utmost to maintain a happy relationship. I like to leave most of the financial arrangements with the musicians to my manager, but I still find myself co-signing for TV sets, bank loans, and so forth."

"My band consists of twelve members, and I've chosen this number for very definite reasons. When I was with the studio orchestra at Paramount in Hollywood, I went out weekends with groups I formed; they ranged from seven to 21 men. I found that by having twelve men, plus myself, I could get a tremendous sound, yet no one got bored feeling he was lost in the section. I came to the conclusion that the big band business, as we refer to it today, needed a different approach. The public is different and the musicians are, too."

"In the old big band days, it was not uncommon for an eighteen piece orchestra to have only two or three good jazz soloists. Now, nearly all the young jazz musicians want to express themselves. Thus, having a band with five trumpets and four trombones means that there will be some unhappy musicians because there would not be enough time to solo. This, I feel, is what is largely responsible for the great number of small groups. By having four saxophones instead of five, for example, the two tenor players can solo without taking away from each other; one is what we call a "pretty" player and the other, of the hard driving school. The alto player is a soloist with his own scene planned for him, and the baritone has his, too. The fifth player would be a burden, so he would be either left out or the time would be divided.

"The most important job for a band, however, is its section work and ensemble. I found that twelve men could give me all the "bigness" I want and I can operate better at very fast tempos when it comes to swinging because it's essentially lighter than larger orchestras."

It's evident that such philosophies could only come from a man whose own musical career has been dependent on hard work and high musical standards. Canadian-born, Ferguson was considered a child prodigy on the violin at the age of four. At the ripe old age of nine, he began to study the trumpet, the result of which was his being a band-leader at the age of 15 in an orchestra where most of the members were twice his age. His musical background included studies at the French Conservatory, where he was always an honor student, tutorship under Benny Baker, a renowned symphony player, and tenure with various leading bands of the past 15 years, notably those of Stan Kenton, Boyd Raeburn, Jimmy Dorsey, and Charlie Barnet. In spite of his heavy schedule (which includes all the duties of a band leader and, in addition, a daily 2-hour practice period on his instrument) he still manages to find time for his family. When not at home with his lovely wife, Flo, and their three daughters,

Kimberley, 8, Corbey, 3, and Liza, 2, Maynard can most likely be found on the golf course, puttering with his Jaguar, or trying to train the family dog, Rasheed.

In closing, Ferguson injected a parting remark which left this reporter extremely optimistic toward the future of dance music, especially where Maynard Ferguson is concerned. "In spite of the varied trends in dance music and the varied opinions that went along with them, I feel that all types of music have had their own particular value. Even Rock 'n' Roll, which has been frowned on by so many, has definitely increased dancing among the younger generation. It's evident that ballroom dancing is constantly advancing through new innovations. So it's absolutely necessary that dance music advance right along with it. I always try to keep this in mind with the choice of music we play. I'd like to see dancing become as popular as it used to be. I hope to add to its popularity by introducing my music to as many people as possible. My plans include presenting the band more extensively on the West Coast and then possibly a tour to Europe."

Thus concluded a very stimulating discussion with one of the great innovators of modern dance music, Maynard Ferguson! END

SUMMER CONVENTIONS (BALLROOM SESSIONS)

AMERICAN SOCIETY OF TEACHERS OF DANCING: Aug. 7-12, Edison Hotel, NYC. Ballroom faculty: Don Byrnes, Jim Clelland, Russell Curry, Val Escott, Francois Lefevre, John Lucchese, Donald Sawyer, William Souder, Alice Swanson. Aug. 9, Star Ball film, Helen Wicks Reid.

ASSOCIATED DANCE TEACHERS OF SO. CALIF. (DMA club #1): Convention, July 2-6; Ballroom Workshop, July 2-3, Statler Hotel, L.A. Ballroom faculty: Yvonne Boynton, Derrall & Chloe Call, Lucille Iverson, Jeff Jeffries, John Morton, Marge Newby, Elisa Ryan, Katherine Sheehy, Dan Wallace, Jill Weston.

CHICAGO NAT'L ASSN. OF DANCE MASTERS: Summer Session Training Course, July 11-15; 1-day Ballroom Session, July 16; Convention, July 17-21. Ballroom faculty: Val Escott, Don Ford, Louis Girard, Lamon Goings, Grace Hansen, Don LeBlanc, Charles Mattison, Gerry Parker Twinn, Basil Valvasori.

DANCE EDUCATORS OF AMERICA: Ballroom Training Course, July 15-16; Convention, July 17-18, Waldorf-Astoria Hotel, NYC. Ballroom faculty: Bob & Doris Belkin, Bobby Benson, Don Byrnes, Frank Calabria, Jim & Marg Clelland, Carmen Cruz, Russell Curry, Rose Girard, Grace Hansen, Kaye Kafka, Tom Kallard, John & Bonnie Lucchese, Tom Pippitone, Mel & Gloria Riedl, Ricky Rivera, Alice Swanson, J. H. Vandapool, Lillafances Viles, Vern Yates. Aug. 28-30, Benjamin Franklin Hotel, Seattle, Wash. Ballroom faculty: Don Byrnes, Margaret Powell, Katherine Sheehy.

DANCE MASTERS OF AMERICA: Pre-convention Ballroom, July 9-10; Convention, July 11-16, Roosevelt Hotel, NYC. Ballroom faculty: Don Begeneau, Albert Butler, John Clancy, Arthur Dale, Bill DeFormato, Alex Desandro, Lucille Dubas, Val Escott, Myron G. Ryder, Victor Wilson. Pre-convention Ballroom, July 30-31; Convention, Aug. 1-6, Americana Hotel, Miami Beach, Fla. Ballroom faculty: Albert Butler, Vesper Chamberlin, John Clancy, Bill DeFormato, Lucille Dubas, Harry Kanda, Dolores Magwood, Lois McDonald, Jeremiah Richards, Jack Wolfram.

DANCE TEACHERS CLUB OF BOSTON: 18th Teachers Training Course, Aug. 22-26, New England Mutual Hall, Boston. Ballroom faculty: Ron Greenwood. Convention, Aug. 29-Sept. 1, Somerset Hotel, Boston. Ballroom faculty: Bob & Doris Belkin, Alex & Mona Desandro, Hardy Fehns, James Mitchell.

AL GILBERT'S WEST COAST DANCE FESTIVAL: June 29-July 3, L.A., Calif. Ballroom faculty: Bill Williams.

HINOTE DANCE FESTIVAL: June 19-21, Flint, Mich.; June 24-26, Oklahoma City. Ballroom faculty: Johnnie Rossi, James Smith.

MIDWEST DANCE CONVENTION: July 5-9, Wichita, Kans. Ballroom faculty: Fran Schneiders, Dena Fresh, Baisal Smith.

TEXAS ASSN. TEACHERS OF DANCING: Ballroom Session, June 18-19; 12th annual Normal School, June 20-24, Baker Hotel, Dallas. Ballroom faculty: Don Byrnes, Jimmie & Carol Crowell, Tito & Marjorie Montilla, Carl & Susie Ragan.

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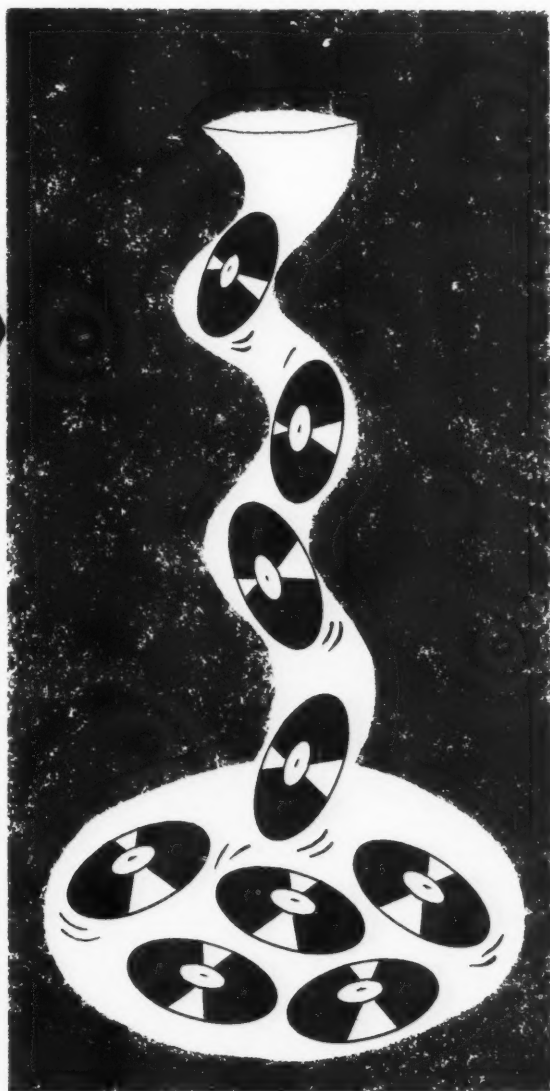
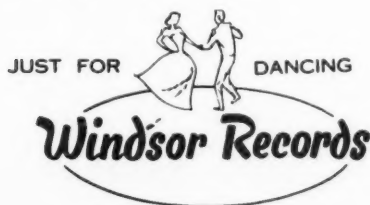
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